College of Puget Sound

Department of Music

presents the

C. P. S. Symphony Orchestra

RAYMOND VAUGHT, ***Conductor***

VIOLET ECKERT, ***Pianist***

JONES HALL AUDITORIUM
Wednesday at 8:15 p. m.
March 7, 1956

Program

Overture to *La gazza ladra* - - - - - - - - - - - - - - - Rossini

Gioacchino Antonio Rossini (1792-1868) was one of the most colorful composers of Italian opera in the early decades of the nineteenth century; in fact, he is thought by some to be the greatest of that period which produced men like Bellini and Donizetti at a time in music history when Italian opera flourished as one of the most lavish and spectacular vogues.

La gazza ladra (The Thieving Magpie) was written in 1816, the same year that he finished *Il barbiere di Siviglia* (The Barber of Seville) at the age of 24. It is a semi-serious opera based on a French play by Cheradini. The story concerns a servant girl who has been accused of stealing a silver spoon, and having been found guilty is sentenced to the scaffold. As she is being taken there, one of the crowd observes a magpie with a silver spoon hanging from its mouth, and amid great rejoicing, the servant girl is released.

The main theme of this overture is taken from a duet in the third act. The innovation of employing two snare drums was quite daring for his time. Another feature of the overture is the presence of the "Rossinian Crescendo," one of his favorite dynamic devices. He was a man of the theatre who was fascinated by sharp dynamic contrasts.

After writing *William Tell* in 1829 Rossini gave up composition and for the last 39 years of his life wrote nothing except two works for the church and a variety of small pieces; ill health has often been given as the cause of this "great renunciation."

Concerto No. 20 in D Minor (K. 466) - - - - - - - - - - Mozart

Allegro
Romance
Rondo

VIOLET ECKERT, *Pianist*

Wolfgang Amadeus Mozart was born in Salzburg just 200 years ago last January 27th. It is most fitting that his birth be celebrated by a performance of one of his many concertos for piano and orchestra for one must recognize that as an artist he has perhaps not an equal in the entire field of musical composition, with the possible exception of J. S. Bach, and that he owed all to the unfathomable and inscrutable largess of Mother Nature in collaboration with the intelligent and inexorable training imposed by an earthly father.

This particular piano concerto was written in 1785, six years before his death in 1791. This is the first piano concerto written by Mozart in the minor mode, and one of the best known, one might almost say the only one known, in the nineteenth century a fact which reveals that this century understood what distinguished the D Minor among all the piano concertos of Mozart: passion, pathos, drama. This Concerto made it possible to stamp Mozart as a forerunner of Beethoven, and it is indeed no accident that for this very Concerto Beethoven wrote cadenzas fusing the Mozart and Beethoven styles.

Of this Concerto Alfred Einstein writes, "This is the first work in which the tutti (orchestra) and the solo in the Allegro are sharply contrasted, in a dualism there is no attempt to overcome. The orchestra represents an anonymous threatening power, and the solo instrument voices an eloquent lament. The orchestra never takes over the first theme of the solo part, a *recitativo in tempo*, or the second half of the second theme. The opposition is only intensified in the development section. Nor does the reprise offer any solution: the *pianissimo* conclusion of the movement is as if the furies had simply become tired out and had lain down to rest, still grumbling, and ready at any instant to take up the fight again.

And they do take it up again, in the middle section of the *Romanza*, which begins and ends in such heavenly tranquillity. . . . The Finale contains chromatically intensified and refined passion and drama, announced at the very beginning in the rocket-like principal motive. But this time Mozart wishes to conquer his pessimism and despair. After the cadenza, he turns toward the major, in a coda of enchanting sweetness. . . ."

INTERMISSION

Acadian Songs and Dances - - - - - - - - - - - Virgil Thomson

Sadness
Papa's Tune
A Narrative
The Alligator and the 'Coon
Super-sadness
Walking Song
The Squeezebox

An American composer-critic, Virgil Thomson, has written scores for several documentary films including *The River, The Plough that Broke the Plains,* and the late Robert Flaherty's *Louisiana Story.* From the score of the latter Mr. Thomson has arranged two concert suites. One is involved essentially with original music, and the other, *Acadian Songs and Dances* with settings of folk songs done in a most skillful and charming manner. Thomson found these "Cajun" tunes in the Lomax recorded collection and in Irene Therese Whitfield's book, *Louisiana French Songs.* There are seven sections to the suite, depicting both mood and incident.

Woodwinds of the Orchestra

Night Soliloquy - - - - - - - - - **Kent Kennan**
Miri Hargus, Flute

The Winter's Passed - - - - - - - - **Wayne Barlow**
Harry Fleig, Oboe

Adagio - - - - - - - - - - - **Richard Wagner**
Raymond Wheeler, Clarinet

Concert Piece - - - - - - - - - **Burrill Phillips**
David McCoy, Bassoon

Three of the composers of the pieces for woodwinds have been associated as either faculty or students at the Eastman School of Music. Kent Kennan was born in Milwaukee in 1913 and was winner of *Prix de Rome* in 1936; he is presently on the faculty of the University of Texas. His *Night Soliloquy* was first performed at the American Composers' Concerts, Eastman School, in 1938.

Wayne Barlow was educated at the Eastman School and has since become a member of its faculty. He was born in Elyria, Ohio, in 1912. His most played work, *The Winter's Past,* is based on two Carolina folk songs. It is the composer's eleventh opus and was composed in 1938.

Mr. Phillips has an outstanding reputation as composer and college teacher. He came to his present position as Professor of Composition at the University of Illinois in 1949, after having taught a number of years at the Eastman School of Music. He has composed extensively for all mediums, and has received many awards, commissions, and grants in recognition of this work. His *American Dance for Bassoon and String Orchestra* was written in 1940 under the title *Concert Piece.* It is set in a simple three-part form. The first part is humorous music with the bassoon part standing out prominently from the strings. The middle section is warm and tender with a marked contrast in mood for the bassoon. The *Dance* concludes with a recapitulation of the opening.

Russian Easter Overture, Op. 36 - - - - - - - - Rimsky-Korsakov

Rimsky-Korsakov provides us with a complete description of this work in his autobiography, *My Musical Life:*

"In the middle of the winter (1887-1888), engrossed as I was in my work on Prince Igor and other things, I conceived the idea of writing an orchestral composition on the subject of certain episodes from *Shekherazada,* as well as an overture on the themes of the *Obikhod. (Obikhod* or church singing is a collection of the most important and most frequently used canticles of the Orthodox Church. The *Obikhod* was the first printed music in Russia, Moscow, 1772.) . . . During the summer of 1888, at Neyzhgovitsy, I finished *Shekherazada* (in four movements) and *The Bright Holiday* (the popular Russian name for Easter), an *Easter Overture* on themes of the *Obikhod.* The rather lengthy, slow introduction of the *Easter Sunday Overture* on the theme of 'Let God Arise!' appeared to me, in the beginning, as it were, the ancient Isaiah's prophecy concerning the resurrection of Christ. The gloomy colors of the Andante lugubre seemed to depict the holy sepulchre that had shone with ineffable light at the moment of the resurrection, — in the transition to the Allegro of the Overture. The beginning of the Allegro, 'Let them also that hate Him flee before Him,' led to the holiday mood of the Greek Orthodox Church on Christ's matins; the solemn trumpet voice of the Archangel was replaced by a tonal reproduction of the joyous, almost dance-like bell-tolling, alternating now with the sexton's rapid reading and now with the conventional chant of the priest's reading the glad tidings of the Evangel. The *Obikhod* theme, 'Christ is risen,' which forms a sort of subsidiary part of the Overture, appeared amid the trumpet-blasts and bell-tolling, constituting also a triumphant coda."

COMING MUSICAL EVENTS

Friday, March 9—Noon Student Recital (Regular Course Students)——**Recital Hall at 12:15 p.m.**

Friday, April 6—Adelphian Concert Choir (Home Concert)——**Jones Hall Auditorium, 8:15 p.m.**

CPS SYMPHONY PERSONNEL

Violin

John Howell, Concertmaster
Franklin Johnson, Principal
Ellen Breakey
Sally Capen
Dorothy Davis
Florence Davisson
James Elliott
Evelyn Fiske
Juanita Griesemer
Verna Huber
Anita Johnson
Ronald Lenarz
Margret McBride
Jean McGee
Patricia Murray
Camille Ness
Tong Park
Harold Rasmussen
Charlotte Riddle
Charlotte Rodgers
Ivan Sellin
Foster Sherman
Joanne Storer
Norman Taylor
DeVeaux Van Buskirk

Viola

John H. Walters, Principal
Karen Mortenson
Patricia Price
Helen Ranson
Clinton Reynolds

Cello

Kathryn Vaught, Principal
Charlotte Bergoust
Janet Joy
Grace Liddell
Patricia Reynolds
William Scott
Colette Youngren

Bass

Leroy Gruver
Ruth Rockwood

Flute

Miri Hargus
Ann Kahler
Helen Brady

Oboe

Jerry Cadwell
Frances Barwick

English Horn

Harry Fleig

Clarinet

Raymond Wheeler
Harold Esterbrook
John Huston

Bassoon

David McCoy
Keith Holsapple

Horn

Walter Cole
John Jameson
Bruce Bothwell
Gordon Wileen
Patricia Reed

Trumpet

Bob Erickson
Gerald Duchene

Trombone

Don Epstein
Gordon Newton
Reino Moisio

Tuba

Helen Kirk

Tympani

Danlee Mitchell

Percussion

James Oglesby
Robert Magill
Doug Evans
Mary Jane Hungerford

Librarian

William Scott